/23 cont./

531 In some patterns I was successful in separating pattern and back-
[128] ground from each other; others still await satisfactory investiga-
tion.

531 These patterns are made in the following manner. On
285 baskets, fans, etc., they are produced simply through different,
diagonal plaiting of the leaf pinnae. For plaiting around some-
thing with yellow cane and black embira, the black embira is
plaited horizontally in spirals through the strips of cane hanging
531 down vertically. Carved decorations are made with the knife;
322 the latter is then held almost vertically to the surface to be
carved, and /24/ in this way small pieces of the upper layer are
chipped off broadside with the point. Finer and deeper lines are
carved out naturally. In poker work a splinter of cane is used
as the cautery, which is made to glow on an adjacent block of
wood and then quickly pressed on the spot concerned. This is,
[462] of course, very slow work, which is practiced almost exclusively
[517] by the male sex, apparently only for fun.

531 The Indians always drew the patterns in the sketchbook on
[153] their own initiative. When they had barely drawn some figures,
they would already go over to the patterns. Many refused to draw
figures altogether, but just treated themselves to making patterns.
531 Now it was extremely interesting to observe how the people ar-
151 ranged the patterns. As an example I shall take the one in Fig.
199 (Plate X /see p. 56/). First of all the space was divided up
by four vertical lines according to exact calculation. The Indians
sitting nearby already knew which decoration the artist wanted to
draw, without the latter saying anything. Then each new line to
be drawn was discussed in detail beforehand, criticized afterwards.
Thus, the sketch was put together as a common task. During this
the lines, once the people were completely clear about direction
531 and length, were drawn with a quick sure stroke. It should further
151 be noted that the Indians had observed how I wrote my remarks
153 about artist and pattern on the edge of the page, and now on
their own initiative they left a narrow margin free on one side, as
I ascertained through questions, so that I could write on it. They

6:Cook M-3,4 (ca. 1900) 1909
SP9 Caraja SP9

Brazil.

The patterns seem to be chosen at random, nevertheless
532 the artificers have clear ideas of what they wish to make. These designs are an attempt to represent the forms of natural objects about them. For example, the colored markings on the canoe, represent fish; so also the feather mosaic work. The wasp, or hornets' nest is represented in the decoration of combs; and figures of bats with outstretched wings, and snakes, are also made. The tribes of the Xingú river and some others make drawings of men and animals in the sand.

It is difficult for a Karayá to sketch anything with a lead-
● [329] pencil. They do very little wood-carving. The most important work of art among them is the fashioning of human forms
[439] with wax or clay. Figures, apparently children's dolls, are offered in trade to travelers in large numbers. The execution of this work shows that they have ideas of form, and that they observe nature. Their best pieces are as well made as those of the old American civilization. The lower extremities of the human form, though, are made too large and out of proportion with the rest of the body. But the face is natural with no trace of hideousness.

534 About the only instrument of *music* possessed by the Karayá, is a sort of trumpet, called by the civilized Brazilians a *buzzina*. It is, in truth, a kind of combination of the flute and drum. The flute part is a section of a bamboo or taquara cane, eighteen inches in length, with the mouth-piece, of course, in the side. To the outer end of this base flute is glued, with wax, the neck of a large, bottle-shaped gourd-shell, six inches in diameter, in the big end of which a large opening is made. Of course, a tune cannot be played on this uncouth instrument, for but one note can be produced with it. But these nature folk seem well pleased with this one roaring, booming note, for, like all savages, their musical tastes appear quite satisfied with hideous, discordant sounds and charivari noises.

600 As previously mentioned, the primitive peoples of South America, and indeed, of every other part of the world, have been degraded both morally and socially wherever they have come under the influence of the civilized races, excepting